

LE TRÉBUCHET.

SCHERZO A 2 VOIX.

Paroles de Emile LESCHAMPS.

Musique de Hector BERLIOZ, Op. 45.

N° 24.

Allegretto leggiero e scherzando (♩ = 88)

PIANO.

Piano introduction in 6/8 time, marked *pp*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line. Dynamics include *cres.* (crescendo) and *f* (forte) before returning to *p* (piano).

1^{re} Soprano ou Ténor.

Vocal line for the 1st Soprano or Tenor, starting with a *pp* (pianissimo) dynamic. The melody is in 6/8 time, with lyrics: "Li son-ge-tait u-ne fau-vette Dans".

2^d Soprano ou Baryton.

Vocal line for the 2nd Soprano or Baritone, also starting with a *pp* dynamic. The melody is in 6/8 time, with lyrics: "Li son-ge-tait u-ne fau-vette Dans".

Piano accompaniment for the first vocal entry, marked *p* and *pp*. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line. Dynamics include *f* (forte) and *p* (piano).

Vocal and piano accompaniment for the second vocal entry. The vocal lines continue with lyrics: "un buis - son tout au -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line. Dynamics include *f* (forte) and *p* (piano).

ppp

-près l'a-mour en ca - chet-te guet - - -

ppp

-près l'a-mour en ca - chet-te guet - - -

f p

-tait Li - - - son

- - - tait Li - - - son

f p *f p* *f p* *f p*

L'oiseaus' en - fuit Li - se sur - pri - se

L'oiseaus' en - fuit Li - se sur - pri - se

cres *f*

p Par un a - - mant *mf.* Autrébu -

p Par un a - - mant *mf* Autrébu -

pp Ped. *rall.* *a Tempo.* *mf*

p -chet setrouva pri - se Ne sais comment

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f *p* *ff* brusquement.

dolce. La berge - ret - tea - vec - cou -

dolce. La berge - ret - tea - vec - cou -

pp

- ra - ge Lut - tant dé - jà Du jo - li

- ra - ge Lut - tant dé - jà lut - tant dé - jà Du jo - li

piè - ge sous l'om - bra - ge Se dé - ga - gea

piè - ge sous l'om - bra - ge Se dé - gagea se dé - ga - gea

Deux jours a - près l'â - me brû - lan - te D'undoux é -

Deux jours a - près l'â - me brû - lan - te D'undoux é -

p un poco rit.

_moi El-le re_vint pâle et trem-

p

_moi El-le re_vint pâle et trem-

un poco rit.

pp

a Tempo.

_blan-te Ne sais pour-quoi

_blan-te el-le re_vint Ne sais pour-quoi

a Tempo.

ppp

Deux jours plus tard grandes a - larmes Pau - - -

Deux jours plus tard grandes a - larmes Pau - - -

p

First system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "vre Li son" and "vre Li son". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

Second system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Atten-dit seule et toute en lar-mes Près" and "Atten-dit seule et toute en lar-mes Près". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics markings *f* and *p* are present.

Third system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "du buis son" and "du buis son". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics markings *f* and *p* are present.

Le beau ber-ger guet-tait loin d'el-le

Le beau ber-ger guet-tait loin d'el-le

Mi-nois pi-quant Le beauber-ger guet-tait mi-

Mi-nois pi-quant Le beauber-ger guet-tait mi-

Ped.

-nois piquant Il revien-dra vers sa fi-

-nois piquant Il revien-dra vers sa fi-

mf

dè le On ne sait quand Il re vien dra

mf

dè le On ne sait quand Il re vien

cres. *pp* *Pédale une corde.*

vers sa fi dè le On ne

dra vers sa fi dè le On ne

pp

sait quand On ne sait quand.

pp

sait quand On ne sait quand.

mf *pp*